

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23rd STREET

BEGINNING SATURDAY, APRIL 1st, 1916
AND CONTINUING UNTIL THE TIME OF SALE


OLD AND MODERN PAINTINGS
BY THE GREAT MASTERS
FORMING THE IMPORTANT COLLECTION OF
MR. JOHN ANDERSON, JR.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
FIFTH AVENUE AT 59th STREET, NEW YORK
ON THURSDAY EVENING, APRIL 6th, 1916
AT THE HOUR OF 8.15 O'CLOCK

ILLUSTRATED CATALOGUE OF
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THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY





THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

THE ANDERSON COLLECTION

INTRODUCTORY NOTE BY MR. ANDERSON

The advertisement of the sale of my paintings has given to many their first notice of my having been a student of Art as well as of Bibliography, and covering an equally extended period.

That I was a lover of good pictures many years before I was able to buy one is but stating the situation in which many others have found themselves. Even in those days I bought pictures, but they were not good ones. My aims were high, but my funds were low. Books cost less than pictures, so I bought good art works, and studied them.

I attended various art exhibitions, was a frequent visitor to the Metropolitan Museum of Art, visited the Academies and Museums in other cities, and haunted the Auction Salesrooms, when the best collections of paintings were exhibited and sold. Others were acquiring the pictures; I was acquiring an education.

* * * * *

My ambition was to become the possessor of at least one good, authentic picture, by one of the acknowledged great painters of the world. To own and enjoy a single masterpiece, meant much more to me than the possession of a houseful of ordinary paintings, and now, after the lapse of over thirty years, I hold, even more strongly, to the same opinion.

There are few collectors of the Altman type and stature, who can form entire collections of masterpieces. To most of us, their acquirement is a slow process, but the joy of landing one is only equaled by that of an ardent fisherman who has caught a fish so large that no one will believe his statement as to its size and weight.

Great paintings, by great masters, do not grow on trees or bushes, to be plucked by the casual passer-by!

* * * * *

Later in life, I enjoyed the inestimable privilege of travel, visiting many times, in many countries, the famous art galleries, and some of the private ones. This, in my opinion, is one of the most important factors in the formation of a collection of paintings. There can be no competent judgment, without sight and first-hand study of the great works of the masters.

No man has it in his power to form a collection containing exactly what he most desires, nor all that he desires. The limitations of time, means and opportunity apply to all alike, though not in the same degree.

As a collector I was not content merely to seek great names or certified pedigrees. My aim was to secure one or more representative examples of Dutch, Flemish, English, French, Italian, Spanish and German art. In that regard, my hopes have been more than realized. Inness, Wyant and Blakelock more particularly represent the American school.

* * * * *

The signatures of the early artists present a fascinating study. Strangely enough, no comprehensive work on the subject has been written, though monograms have been adequately treated by well-known authors.

The criterion of value in an early masterpiece is not, primarily, its signature, but its quality. Many paintings bear forged signatures, but they have been applied, in nearly all cases, so as to make poor pictures appear to be good ones. Paintings of rare quality seldom bear forged names. The motive is lacking.

Signatures on old paintings are often most difficult to decipher, because of having been made very lightly, and with studied unobtrusiveness; and also because of the use of pigments liable to fade.

* * * * *

I am a lover of good paintings, of whatever school or period, and entertain no conscious prejudice in that respect. Why, then, the disproportionate representation, in this collection, of modern masters to the early ones?

Possibly I have been influenced by the thought that the reputation and standing of the latter are assured while with many notable exceptions, of course, there is an element of uncertainty regarding the judgment of posterity as to the works of the modern painters.

Perhaps it was because I have tested, and found true, the statement of John Durand, which I read over twenty years ago: "The art of all modern schools suffers more or less by contact with the masterpieces of the old masters. Introduce a Rembrandt, a Raphael, a Velasquez, a Titian, or any work of a great genius of the Renaissance epoch into the finest modern collection, and all other works grow pale before it."

The rules I adopted for my guidance, and endeavored to follow, in forming this collection, are these:

Cultivate individual taste, and acquire knowledge by study and experience. These two ingredients, well mixed, will produce a "knowist," the highest exemplification of so-called "expertism."

See as many good paintings as possible, and study them.

Judge a painting by what it is, and not by the name it bears.

A painting of great quality can have been made only by a great artist.

Distinguish between originals, copies, and replicas. Shun copies, but remember that replicas are oftentimes better than the originals.

Refuse paintings that lack quality. Genuine works of a master will possess it.

Avoid paintings possessing an artificial note. They will soon wear out their welcome.

Do not countenance monstrosities in art. You must live with them, as with your family.

So far as is possible, admit no picture to your collection that is not uncontestably genuine. If one has been inadvertently admitted, discard it promptly, without regard to the money loss involved. Make it up on something else.

* * * * *

It is needless to say that, with high ideals and diligent endeavor, I have been subject to serious limitations, and am conscious of having fallen far short of the realization of my aims. The judgment of the jury will be accepted, without demur.

* * * * *

In my catalogue I have made bold to set forth not alone the attributions of authorship which I have given to my pictures, but also my reasons for doing so, and to the end that the pictures might have the best possible description, each is illustrated, the text being merely notes of historic interest or of appreciation.

J. A., JR.

MONTCLAIR, NEW JERSEY,

March, 1916.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

NOTE

Mr. Anderson has written a monograph which has been printed, and contains a more critical and detailed account of the examples of Rembrandt (62), Van Eyck (67), and Raphael (56), than was possible in the limits of a catalogue description, and this may be obtained, on request, from the Managers.

SALE THURSDAY EVENING

APRIL 6, 1916

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE AT 59TH STREET

BEGINNING PROMPTLY AT 8.15 O'CLOCK

No. 1

ALFRED EDWARD CHALON

ENGLISH: 1781—1860

BABY'S BATH

5502

Height, 20 inches; width, 14½ inches.

W. W. Seaman Agent

CHALON was distinguished as a fashionable portrait painter in water colors. He made portraits of Dickens, Lord Lytton, and many other celebrities of his day. He did little work in oil colors, and examples in that medium are rare. Mr. James was able to record only two of his oil paintings offered at public sale since 1840.

Signed in the lower left-hand corner, A. E. CHALON.



No. 2

JOSEPH JEFFERSON

AMERICAN: 1829—1905

A LOUISIANA SUNSET

Height, 14 inches; length, 20 inches

o 500
EVIDENTLY this painting was made in the vicinity of Jefferson's own home in Louisiana. The influence of Rousseau is clearly indicated.

It is one of the most pleasing examples of his brush-work, and lends weight to the opinion held by many of the admirers of the famous actor-artist that if he had been able to devote undivided attention to his painting, he might have developed into one of America's best landscape artists. But, in that case, we should never have had our beloved "Rip!"

Signed in the lower right-hand corner, J. JEFFERSON.



No. 3

THOMAS SULLY

AMERICAN: 1783—1872

THE YOUNG ARTIST AT WORK

50 "

Height, 13 inches; length, 18½ inches

A. H. Richardson

ONE of the very few examples known of Sully's work, outside of his chosen line of portrait painting. His "Washington Crossing the Delaware" has become familiar through the many engravings made from it.

He painted the birthplace of Benjamin West and sent the picture to his elderly friend and adviser, in England.

Signed with monogram in the lower left-hand corner.

From the collection of the late Samuel A. Beers, Esq.



No. 4

GODFRIED SCHALCKEN

DUTCH: 1643—1706

CANDLELIGHT COMFORT

(Copper)

55+

Height, 11½ inches; width, 9 inches

x. L. Rise

THE resemblance of the smoker to the engraved portrait of Schaleken being marked, it was possibly intended as a portrait of himself.

He made a specialty of artificial light effects, and attained remarkable success. His masterpiece is in the Royal Collection at Buckingham Palace, and he is well represented in the Wallace Collection and the National Gallery, London.

This is one of the pictures where he tried to combine the effects of two different sources of light.

Signed in the lower right-hand corner, G. SCHALCKEN.

From the collection of T. R. Marshall, Esq., Bournemouth, England.



No. 5

ALEXANDER CALAME

SWISS: 1810—1864

THE VALLEY OF CHAMOUNIX.

MOUNT BLANC IN DISTANCE

95⁰⁰

Height, 17 inches; length, 23½ inches

L. T. Ulrich

CALAME is famous for his lithographs, a large collection of which can be found in the New York Public Library, bequeathed to it by the late Samuel P. Avery. Calame's paintings are seldom seen in this country, though he is represented in both the National Gallery and the Wallace Collection in London.

Signed in the lower left-hand corner, A. CALAME.



No. 6

HENRY HOWARD

ENGLISH: 1769—1847

PORTRAIT OF JOHN PHILIP KEMBLE AS CORIOLANUS

+ 5° -

Height, 24 inches; width, 20 inches

C. W. Carpenter

At twenty-one years of age, young Howard won both the silver medal of the life school and the gold medal for the best painting, in the Royal Academy. He was Professor of Painting in the R. A. in 1833.

Kemble attained his greatest success in classical parts. In the characters of Coriolanus, Brutus, and Cato, he was without a rival.

An inscription seems to have been written on the garment covering the breast, but beyond the date (Feb. 5, 1795) it cannot be deciphered.

Exhibited in Somerset House, London, 1820.

From the collection of the late Elias Deater, Great Russell Street, London.



No. 7

VICTOR PIERRE HUGUET

FRENCH: 1835—1902

ARAB HORSEMEN AT DRINKING POOL

90°

Height, 14½ inches; length, 19 inches

Albert Farjon

THE artist traveled much in Algeria and the Eastern countries, and made a specialty of the painting of Arabian life and character.

Signed in the lower right-hand corner, V. HUGUET, 1871.



No. 8

ALLAN RAMSAY

SCOTTISH: 1713—1784

DR. JOHNSON'S VISIT TO FLORA MACDONALD

Height, 20 inches; length, 24 inches

26 J 01

Wm. B. Ramsay

FLORA MACDONALD was the Highland lassie who risked her life to save "Bonnie Prince Charley" from capture, and succeeded in conveying him, disguised as her manservant, to the Isle of Skye, in 1746.

She married and emigrated to North Carolina, but later returned to Skye.

The interview between Dr. Johnson, Boswell, and Flora Macdonald is described in Boswell's account of Dr. Johnson's visit to the Hebrides.

Ramsay was the son of the author of the "Gentle Shepherd." Churchill refers to him in his "Prophecy of Famine," as follows:

*"Thence came the Ramsays, names of worthy note
Of whom one paints as well as t'other wrote."*

Boswell quotes Dr. Johnson as speaking in the highest terms of the artist Ramsay. Portraits by him are in the National Portrait Galleries of England and Scotland.

Signed in lower left-hand corner, A. RAMSAY.

Purchased from C. A. Woollett, Esq., Rochester, Kent, England.



No. 9

CHARLES WILLSON PEALE

AMERICAN: 1741—1827

PORTRAIT OF RICHARD HENRY LEE

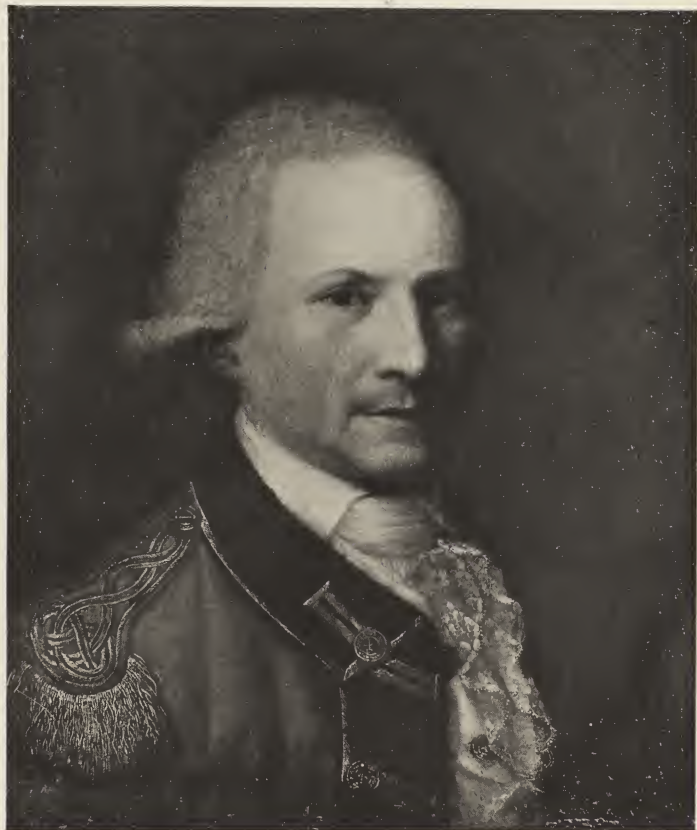
Height, 22 inches; width, 19 inches

5 5/8"

Charles R. Harris

To Peale belongs the honor of having painted more portraits of Washington, from life, than any other artist,—no less than fourteen. As Lee was not in the National Military Service, it is probable the uniform in which he appears indicates his relation, as a volunteer, to the service of his native state, Virginia.

Purchased from Mr. M. Marcell, New Orleans.



No. 10

JULIAN RIX

AMERICAN: 1851—1903

INDIAN ENCAMPMENT, SOUTHERN CALIFORNIA

Height, 40 inches; width, 30 inches

W. W. Heaman Agent

RIX was generally at his best when painting a California landscape, for he was deeply in love with the scenery of that beautiful State. The influence of his friend Bierstadt is seen in this example.

Signed in the lower right-hand corner, JULIAN RIX.



No. 11

WILLIAM MULREADY

IRISH: 1786—1863

THE FORTUNE TELLER

Height, 24 inches; width, 20 inches.

50 00

A. H. Richardson

MULREADY was one of the most gifted of the English *genre* painters, sharing the honors with Sir David Wilkie and Chas. R. Leslie. His enthusiasm in his work is evidenced by his reply to the Select Committee of the Royal Academy, in 1863, the year of his death, "I have drawn all my life as if I were drawing for a prize." Mulready never could be induced to part with a picture until he felt he could do no more to it.

From the collection of Capt. Wynnell-Mayow, Exeter, England.



No. 12

THOMAS HUDSON

ENGLISH: 1701—1779

PORTRAIT OF CHARLES CHURCHILL

Height, 30 inches; width, 25 inches

85-00

C.

Wendell

CHURCHILL was an English clergyman, born 1731, died 1764. He abandoned his profession and became a noted poet and satirist. He wrote the "Rosciad," and satirized Hogarth, who avenged himself by a famous caricature.

Hudson was the fashionable portrait painter of his day, the pupil of Jonathan Richardson, and the teacher of Sir Joshua Reynolds.

From the collection of H. J. A. Eyre, Esq., Shaw House, Newbury, Berkshire, England.



No. 13

JAN VAN GOYEN

DUTCH: 1596—1666

FISHING BOATS, AT MOUTH OF THE MEUSE

(Panel)

Height, 19 inches; length, 28 inches

+ 25"

W. H. Overdale

VAN GOYEN might be called the liberator of Dutch landscape painting. "He was the first to discover poetry in the unbroken horizons of his native land, and the first painter who was able to give to canals and streams a place of importance in art, and to realize the deep emotion which is to be found in a low cloud-laden sky." The seal of an early owner appears on back.

Signed, with monogram, on boat, at right.

From the collection of Miss Emilie Grigsby.



No. 14

JONATHAN RICHARDSON

ENGLISH: 1665—1745

PORTRAIT OF MATTHEW PRIOR

Height, 30 inches; width, 25 inches.



m.m. Lang

Prior was a distinguished statesman as well as an ingenious poet. He was buried in Westminster Abbey.

Richardson was an intimate friend of Prior, as he was of Alex Pope, whose portrait, painted by Richardson, also appears in this collection.

Dr. Johnson, Sir Joshua Reynolds, Hogarth and Prior varied in their estimates of the value of Richardson's writings on Art, but not on his ability as a painter. Prior, when asked by him what title he should give one of his books, replied: "The memoirs of yourself and your son, with a word or two about painting."

Engraved by Philip Audinet, London, 1794.

Purchased from J. Spratt, Esq., Exeter, England.



No. 15

ASHER BROWN DURAND

AMERICAN: 1796—1886

NEW YORK CITY FROM HOBOKEN HEIGHTS

Height, 15 inches; length, 27 inches

150 00

R. Fridenber

DURAND was famous as an engraver for many years before he resolved to become a painter of landscapes and portraits. He was forty years old when he painted his first picture.

The country back of Hoboken and Weehawken, as then existing, was a favorite resort of the artist.

The painting has never been engraved.

Signed in the lower left-hand corner, A. B. DURAND.



No. 16

JULES ADOLPHE BRETON

FRENCH: 1827—1906

HEAD OF A PEASANT WOMAN

Height, $9\frac{1}{4}$ inches; width, $8\frac{1}{4}$ inches

1186

Musee F. A. Breton

THIS is evidently not a mere study, but a portrait, painted from life, of some kindly soul, whose characteristics appealed to the artist as typical of the better class of peasants that he loved to portray.

Signed in the upper left-hand corner, JULES BRETON.

From the collection of the late Alexander Cecil Fenton, Bayonne, N. J.



No. 17

JAKOB JORDAENS

FLEMISH: 1593—1678

THE PEASANT AND THE SATYR

Height, $17\frac{3}{4}$ inches; length $23\frac{1}{2}$ inches

55"

Mr. W. Staman Agent

In Jordaens' second manner, evidently under the direct influence of Rubens.

Probably a replica of the picture in the Royal Museum at Brussels, purchased at the Wellesley sale, in 1846.

Max Rooses, the greatest authority on the works of Jordaens, states that the artist frequently painted this scene from peasant life, and that the subject possessed an unusual attraction for him. He describes the picture in detail in his work on Jordaens, and adds: "No fierce glow, no vivid full color, is to be seen any longer; everything is wrapped in a velvety warmth, a suppressed glow, and a melting light."

Crowe says: "In power and transparency of coloring, Jordaens may be placed on the same level with Rubens, and in a certain golden glow, and depth of chiaroscuro, he even excels him."

In this painting Jordaens has introduced a portrait of himself, together with those of his wife and child.

From the collection of the late Elias Dexter, Great Russell Street, London.



No. 18

THOMAS STOTHARD

ENGLISH: 1755—1834

SCENE FROM SHAKESPEARE'S "KING RICHARD II"

Height, 31½ inches; width, 22 inches

F. W. Morris

STOTHARD's original picture, painted for Alderman John Boydell's famous Shakespeare Gallery. It represents the Duke and Duchess of York and their son Aumerle in a room in the Duke's palace. The Duke has discovered Aumerle's treachery to the King, in the paper found on his person. Curiously, the engraving made from this painting for Boydell's Gallery (of which a copy accompanies the picture) gives the name of William Hamilton, R.A., as the artist. This mistake originated at the time the engravings were issued, and has, apparently, remained undiscovered until now. Even Mrs. Bray, the biographer of Stothard, was unaware of his having painted the picture, as it is not included in her exhaustive list of his works. The composition, design and colors are distinctly Stothard's, and it bears his signature and date.

Stothard's famous painting of the "Canterbury Pilgrimage" is now in the National Gallery, London.

Signed in the lower right-hand corner, T. STOTHARD, 1801.

Purchased from Messrs. Robinson & Fisher, London.



No. 19

WILLIAM HART, N.A.

AMERICAN: 1823—1894

AN AUTUMN MELODY

Height, 16 inches; length, 20 inches

76 J v-

Moses S. Senebbaum

A FRIEND of the owner, whose nationality may easily be imagined, said of the artist, and this picture: 'He may have painted a more beautiful picture than that, but it is impossible.'

Signed in the lower left-hand corner, WM. HART, 1873.

Purchased at an anonymous public sale in London, Eng.



No. 20

JAN-JOZEF HOREMANS THE ELDER

FLEMISH: 1682—1759

THE COCKFIGHT AT THE FORGE

1
x 5-6

Height, 25 inches; length, 30 inches

J. H. Carpentier

THE younger Horemans (Jan-Jozef, 1714-179—) is generally confounded with his father. The works of the son (called the "bright one," because of his using bright colors) are frequently sold in the London and Continental Salesrooms, and the New York Metropolitan Museum of Art possesses a number of examples. On the contrary, the paintings by the father (called the "brown one," because of the preponderance of that color in his canvases) are few in number and most difficult to procure.

Signed on the barrel, in lower left-hand corner, J. H. (date indistinct).

From the collection of Arthur Stopes, Esq., Colchester, Essex, England.



No. 21

DAVID COX

ENGLISH: 1783—1859

ACROSS THE COMMON

Height, 13 inches; length, 18 $\frac{1}{2}$ inches

99²

Edw. Stone

A CHARACTERISTIC example of Cox's work in oils. Nearly all his pictures were made in water colors. The paintings of his son, bearing the same name, are often mistaken for his.

A former owner, finding the signature a trifle indistinct, "improved" it by tracing it over with modern ink. Fortunately he did not attempt to improve the landscape itself.

Signed in the lower left-hand corner, DAVID COX.

Purchased from W. L. Yewlett, Esq., London, England.



No. 22

GABRIEL METSU

DUTCH: 1630—1667

THE ARTIST, PAINTING HIS MOTHER'S PORTRAIT

220 04

Height, 28 inches; width, 24 inches

G. Metsu

BEFORE his marriage, Metsu's mother served as his model; after marriage, his wife was frequently introduced into his canvases, oftentimes in company with the artist himself.

These same figures appear in Metsu's famous "Visit to the Nursery," belonging to Mr. Morgan and now in the Metropolitan Museum of Art. It shows how the artist advanced from days of struggle to those of affluence, from meagrely furnished rooms to those with sumptuous fittings. In the Morgan example, the woman-servant wears the same character of neckwear that his own mother wore ten years before. The date of 1651 appears on the painter's box. Metsu often introduced his own portrait in his pictures, but this is evidently the earliest one of him known.

Signed (indistinctly) in the lower left-hand corner, G. METSU.

From the collection of the late John Wilkinson, Esq., Isleworth, Surrey, England.

Purchased from his niece, Miss Davis, through George Suckling, Esq., London.



No. 23

JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH: 1848—1912

A CHARGE OF PACE, GOING UP HILL

95°-

Height, $10\frac{1}{2}$ inches; length, $13\frac{3}{4}$ inches

Albert Laryon

At the time this painting was made, M. Detaille was a Secretary to Gen. Appert, and serving in the Franco-German War. He was making plans of the environs of Paris, and doing other topographical work.

The picture possesses interest as being one of very few known, of a non-military nature.

Signed in the lower right-hand corner, E. DETAILLE, 1871.

From the collection of the late Alexander Cecil Fenton, Bayonne, N. J.



No. 24

GONZALES COQUES

FLEMISH: 1618—1684

INTERIOR OF A FLEMISH TAVERN

Height, 25 inches; length, 30 inches

58 "

A. H. Richardson

COQUES was the son of Spanish parents, who were ignorant of the arts, and incapable of discerning the peculiar bent of his early developed powers. They placed him under the tuition of David Ryckaerts the elder, who was probably more successful as a teacher than as a painter. Coques was evidently influenced by the work of Adriaen van Ostade and Teniers. He pictured merrymakings of the peasants, and scenes of domestic life among the lower classes.

He soon came under the influence of Van Dyck, and, thereafter, painted only portraits, garden scenes and conversation pieces, in which he attained fame and wealth. He was called "The little Van Dyck."

Few of his *genre* paintings are known. Out of over fifty pictures by Coques, described by Smith and Seguiet, only one represents the distinctive work of his earlier period.

Signed in the lower left, near the barrel, G. COQUES.



No. 25

SIR GODFREY KNELLER

ENGLISH: 1648—1723

PORTRAIT OF JOHN GAY

Height, 30 inches; width, 25 inches.

130

H. - W. Charles

GAY was the famous author of the "Beggar's Opera," besides many other comedies and farces. His "Fables" take rank with those of La Fontaine. This portrait was probably painted in 1721 or 1722.

He was buried in Westminster Abbey. Alexander Pope wrote the inscription on his monument.

From the collection of Charles Ratcliffe, Esq., Salisbury, England.



No. 26

AELBERT CUYP

DUTCH: 1620—1691

A TRAVELER BESTOWING ALMS

(Panel)

Height, 16 inches; width, 13½ inches

500 c

Elto Samuel Agers

An example of Cuyp's early work, probably painted between 1640 and 1650. His mature landscapes, glowing with sunlight, date from 1650.

Signed with monogram AC in lower right.

*From the collection of Lady Selina Northcote (sister of Sir Stafford Northcote),
Lympstone, Devonshire, England.*

From the collection of Richmond White, Esq., Exeter, England.



JOHN GRAHAM GILBERT

SCOTTISH: 1794—1866

PORTRAIT OF JAMES WATT

(Panel)

Height, 25 inches; width, 20 inches

25" *E. H. Blakeley*
 This portrait may not be by Graham Gilbert. If not, it is by Sir Henry Raeburn. It is catalogued under Gilbert's name, and not Raeburn's, because it is the less famous. The portrait may be by either, and the party purchasing it as a Graham Gilbert may find himself, or herself, possessed of a fine Raeburn.

Lists of the portraits painted by Raeburn have been published by Sir Walter Armstrong, Mr. James Greig, and Mr. James L. Caw, all acknowledged authorities. The name of James Watt does not appear in any of the lists. Nevertheless, Raeburn painted two portraits of the great engineer and inventor, one for Mr. Watt, himself, and another,—a replica of it—for his friend John Rennie. An account of them is given in Muirhead's *Life of Watt*, London, 1858, p. 533.

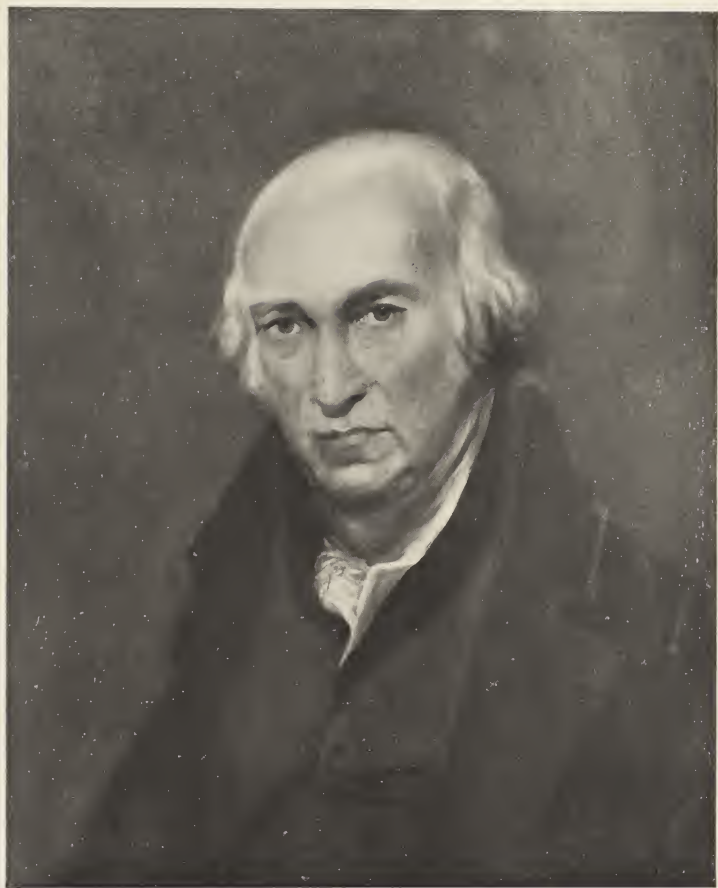
Graham Gilbert also painted two portraits of Mr. Watt, but not from life. He presented one to the University of Glasgow, and a replica made for Mrs. Watt was at the family residence near Birmingham, in 1858.

As the result of the present owner's visits paid to the homes of Mr. Watt's descendants and heirs, in England and Wales, and based on correspondence following said visits, it can be definitely stated that neither of the portraits referred to is now in the family's possession.

A duplicate of the portrait now offered is in the Hunterian Museum, Glasgow, but the authorities there state that they are not able to trace its history, nor when, nor how they acquired it. They do not even know who painted it. They have also one or more other portraits of Watt in the Museum Collection, one of which may be the bequeathed Graham Gilbert. If so, it adds to the probability of this portrait being by Raeburn.

Muirhead states that Watt sat to Raeburn in Edinburgh, in 1815, when he was seventy-eight years of age.

From the collection of Charles Holland, Esq., Hendon, Middlesex, England.



No. 28

RALPH ALBERT BLAKELOCK

AMERICAN: 1847—

INDIAN ENCAMPMENT

510 v

Height, 14 inches; length, 20 inches

N. B. Lurclaff

It is difficult to conceive any more satisfying portrayal of this subject—a blend of poetry and prose.

The painting was purchased from the artist, by its former owner, and remained in his possession until his death.

Signed in the lower right-hand corner, R. A. BLAKELOCK.

From the collection of the late J. M. Booth, Esq., Rochester, N. Y.

Exhibited about 1890 at the Powers Art Gallery, Rochester.



No. 29

GEORGE ROMNEY

ENGLISH: 1734—1802

PORTRAIT OF CHARLES JAMES FOX

Height, 24 inches; width, 20 inches

280 A HITHERTO unrecorded example of Romney's art. Recently submitted to the inspection of William Roberts, Esq., of London, one of the leading authorities on the works of this artist, and approved by him.

Charles James Fox was one of England's greatest statesmen, and espoused the cause of America, in opposition to the policies of Lord North, during the Revolutionary War.

From the collection of Major C. E. Davis, Bath, England.



No. 30

SIR DAVID WILKIE

ENGLISH: 1785—1841

SIR JOHN FALSTAFF AND BARDOLPH

Height, 14 inches; width, $11\frac{1}{2}$ inches

Fredk N. Morris

A DECIDEDLY original conception of the fat knight. Believed to be the only Shakespearean subject painted by Wilkie, as no other can be traced.

Painted in his first style, previous to his visit to Spain. He afterwards adopted a new style, somewhat Spanish in character.

This example shows the effect of daylight in an interior, in producing which he is said often to have come near to equaling Van Ostade.

Signed in the lower left-hand corner, DAVID WILKIE.

From the collection of the late Alexander Cecil Fenton, Bayonne, N. J.



No. 31

THOMAS THOMPSON

AMERICAN: 1767?—1852

THE BATTERY PROMENADE, AND NEW YORK HARBOR

(Colored lithograph, 1829)

Height, 24½ inches; length, 61½ inches.

102501

max Williams

THE artist and lithographer was probably born in England. In his earlier years he was a portrait painter, and practiced his profession in the Southern States. He painted the portrait of Augustus Graham, founder of the Brooklyn Institute of Arts and Sciences. During his later years he resided in Brooklyn.

Only one other copy of this lithograph view is known. It is in a private collection, and was exhibited at the Grolier Club, in December, 1915.

The American flag (17 bars!) and weather-vane, on Castle Garden, have been added by some former owner. He evidently feared the scene might be mistaken for Hamburg or Hong-Kong. Lacks inscription at bottom.

While its primary value is as a view of Old New York, this print also possesses uncommon interest as an example of the lithographic art. The earliest known lithograph in America was issued only in 1819, and, here, only ten years later, appears this elaborate specimen, in three sections. It is valuable as giving a reliable representation of the costumes of that period.

Signed in the lower right-hand corner, T. THOMPSON, 1829.









No. 32

JAN WYNANTS

DUTCH: 1615?—1680?

SMALL LANDSCAPE, WITH FIGURES

(Panel)

Height, $11\frac{1}{2}$ inches; width, $10\frac{3}{4}$ inches

55

H. Leagrave

A TYPICAL example of Wynants' art in miniature landscape painting, differing materially from his work on the larger canvases. The dead tree, the sandbank, the vegetated foreground, are all here, but beyond these, the little picture possesses that indefinable quality he imparted to his small paintings, which induced some of the well-known English landscape painters to imitate him. The figures are probably by A. van de Velde.

Signed in the lower right-hand corner, J. WYNANTS.

Purchased from James Gunn, Esq., Bedford Street, London.



No. 33

GEORGE INNESS

AMERICAN: 1825—1894

A SUNSHINY AUTUMN LANDSCAPE

3050

Height, 30 inches; width, 25 inches

Holland Galleries

MR. INNESS contributed a sketch many years ago to the exhibition of the Black and White Club, held at the rooms of the Salmagundi Club. It attracted the attention of Mr. J. M. Booth of Rochester, N. Y., who commissioned the artist, through Mr. Sanford (employed by Mr. Wm. Schaus), to paint for him the same landscape, in oil, and of size 25 x 30 inches.

The painting remained in Mr. Booth's possession until his death, and his sister retained it until purchased by its present owner.

Signed in lower left-hand corner, G. INNESS, 1889.

From the collection of the late J. M. Booth, Esq., Rochester, N. Y.

Exhibited at the Powers Art Gallery, Rochester, about 1890.



No. 34

GEORGE MORLAND

ENGLISH: 1763—1804

SELLING FISH (Freshwater Bay, Isle of Wight)

525

Height, 28½ inches; length, 36 inches

B. T. Morland

MORLAND paid a number of visits to the Isle of Wight, and painted over thirty pictures and sketches of its lovely scenery, and the doings of its people. His time was spent at Shanklin, Cowes, Yarmouth, and Freshwater Bay. While at the latter place, in 1796, in hiding from his London creditors, he painted this picture, "Selling Fish." It must not be confounded with a different picture bearing the same title, now in the collection of F. A. Phillips, Esq., Cobham, Surrey, England, reproduced in Williamson's "Morland." The picture now offered appeared in a sale held at a large old house in Newport, I. W., and was bought by a local dealer. He sold it to Mr. Symes of Eastbourne, who in turn sold it to Joseph Walker, Esq., of Sevenoaks, Kent, Eng. The present owner purchased it from Mr. Walker. Two other pictures bearing this title are known, but they are much smaller, and one is unsigned. This bears every mark of being the original, and probably never left the Isle of Wight until purchased by Mr. Walker.

Signed in lower left foreground, G. MORLAND, 1796.

Engraved in mezzotint by J. R. Smith, 1799.

Reproduced in Daves' Life of Morland, 1904.



No. 35

JONATHAN RICHARDSON

ENGLISH: 1665—1745

PORTRAIT OF ALEXANDER POPE

113-69
Height, 30 inches; width, 25 inches

E. J. Carpenter

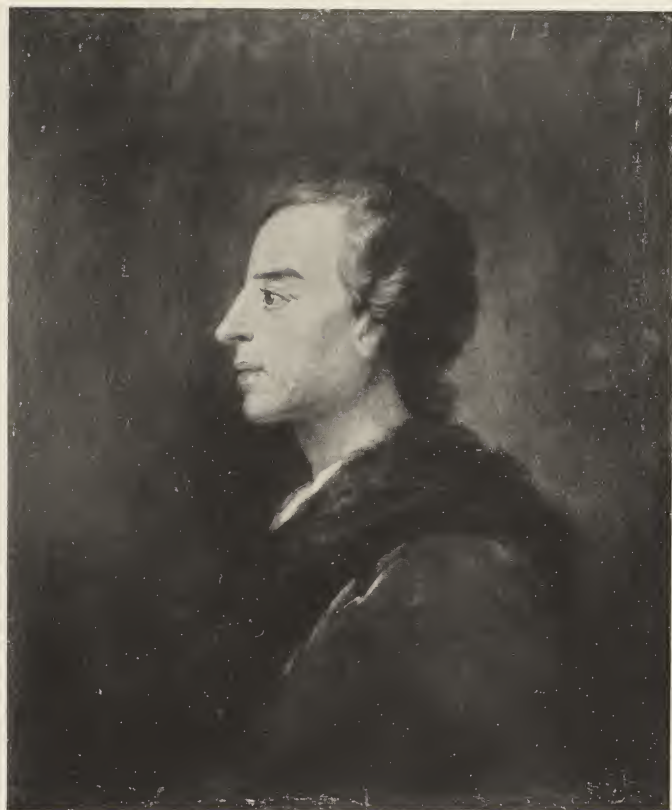
RICHARDSON was called by Malone, the "pictorial grandfather of Sir Joshua Reynolds," as his pupil, Thomas Hudson, was the teacher of Reynolds.

Pope and Richardson were intimate friends. There is reason, therefore, for believing this to be one of the most life-like portraits painted of the great poet and essayist.

Engraved by T. Holloway as frontispiece to Warton's edition of Pope's works, 9 vols., London, 1797.

From the collection of Benjamin Way, Esq., 1797.

From the collection of Evert Jansen Wendell, Esq., New York.



No. 36

ADRIAEN BROUWER

Dutch: 1606—1638

THE VILLAGE SURGEON

(Copper)

380

Height, 11¾ inches; width, 9½ inches

J. (Brouwer)

"THE paintings of Brouwer are real marvels of arrangement and coloring. We must attribute to his excesses the extreme rarity of his works, a rarity the more to be deplored, on account of the artist's great talent."—*Henry Havard*.

The most enthusiastic admirers of Brouwer's art were Rubens and Rembrandt. Among Rubens' effects no less than seventeen of his paintings were found, and Rembrandt possessed six of them, besides many drawings.

This picture is probably the one described in Hofstede de Groot's "Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century," London, 1910. (No. 30C), though there is a slight difference in the measurement.

A canvas painting of the same subject is in the Alteren Pinakothek, Munich.

Signed with monogram in the lower left-hand corner.

From the collection of the late Elias Dexter, Esq., Great Russell St., London.



No. 37

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH: 1775—1851

NORTH SEA, OFF LOWESTOFT LIGHT

(Water Color)

5, 0 "

Height, 12 inches; length, 18½ inches

N. B. Bersloff

COMPARATIVELY few of Turner's paintings in oil have retained their original colors. On the contrary, those painted in water colors have not deteriorated, but, in fact, have improved through being mellowed by age.

This painting was exhibited at the Arbuckle Institute in Brooklyn, and its Director of the Fine Arts, Leon Dabo, Esq., in his lecture on "Turner and His Works," referred to it as a particularly good example, possessing the most sought for characteristics of the great painter's art.

Signed in the lower left-hand corner, J. M. W. TURNER.



No. 38

SIR JOHN WATSON GORDON

SCOTTISH: 1790—1864

PORTRAIT OF WILLIAM WORDSWORTH

130'—

Height, 30 inches; width, 25 inches

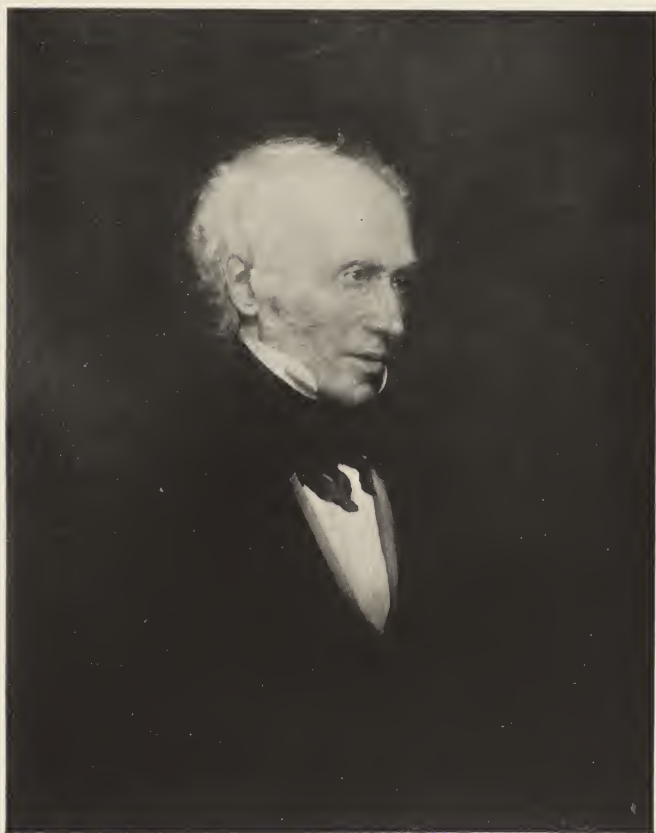
N. E. Benjamin

WATSON GORDON's reputation as a portrait painter was so high, that at the death of Sir Henry Raeburn, in 1823, he was chosen to be his successor in his Edinburgh practice, and the celebrities of the Scottish capital visited his studio. He was President of the Royal Scottish Academy.

He painted the portraits of many eminent literary characters, including Sir Walter Scott, John Wilson ("Christopher North"), De Quincey, and Lockhart. As De Quincey was a close friend of Wordsworth, it is likely the poet was induced by him to go to Edinburgh, and have his portrait painted.

It is believed that no reproduction has previously been made of this portrait.

Purchased from Messrs. Foster & Foster, London, Eng.



No. 39

WILLIAM HENRY BARTLETT

ENGLISH: 1809—1854

NEW YORK CITY, FROM WEEHAWKEN HEIGHTS

Height, 25 inches; length, 30 inches

270 ¹²

J. Clarence Dane

DURING the period of 1835-1854, Bartlett was probably the best known and most prolific of the topographical landscape painters. His artistic tours extended to all the four quarters of the globe, and he paid four visits to America, between 1836 and 1852. He wrote the text of seven different works, including one on the Pilgrim Fathers, and supplied the illustrations for no less than nineteen thick volumes, covering all the countries then accessible. He died at the early age of forty-four years, on his return from a trip to the Orient.

His "American Scenery" is one of his most noted works. The plates were evidently engraved from his drawings, as nearly all his originals are in that form. Very few paintings by him are known. This picture, in oil, is the original from which the accompanying engraving was made.

The portion of New York City shown, probably runs from 40th to 70th Streets. It is likely that all of the houses represented could be identified by reference to old maps of the city.

Purchased from James Gunn, Esq., Bedford Street, London.



No. 40

PAULUS POTTER

DUTCH: 1625—1654

MAN, WITH CATTLE, IN LANDSCAPE

Height, 13¼ inches; width, 10 inches

270

Purchenal

POTTER lived only twenty-eight years, and the exhaustive research of Dr. Hofstede de Groot failed to reveal more than about two hundred known examples of his art. "He was noted for the perfection of his drawing, his knowledge of anatomy, and a coloring which harmonizes wonderfully with the different lights of day. His landscapes, with a few willows in the foreground, are painted with an atmosphere of wonderful clearness. His works are generally of small dimensions, but are all the better for not being more extensive in scale."—*Havard*.

Signed in the lower right-hand corner, PAULUS POTTER, 16(49).

Seal of former early owner (artist making a sketch) on back.



No. 41

JOHN CONSTABLE

ENGLISH: 1776—1837

A PASSING SHOWER ON HAMPSTEAD HEATH

Height, 25 inches; length, 30 inches

500'—

B. T. Ulrich

HAMPSTEAD HEATH had a peculiar charm for Constable, and he pictured its beauties on many canvases. His happiest days were spent with his family, in their home in Hampstead village.

He first exhibited a painting of this lovely scene in 1833, and retained it in his own possession until his death in 1837. It was presented to the National Gallery in 1888 by his grandchildren.

The present example was painted by him in 1835, two years later.

Signed in the lower left-hand corner, J. CONSTABLE, 1835.

Purchased from S. Braham, Esq., Green Street, Leicester Square, London.



No. 42

DAVID TENIERS THE YOUNGER

DUTCH: 1610—1690

A FLEMISH VILLAGE FÊTE

(Panel)

Height, $9\frac{1}{2}$ inches; length, $12\frac{1}{4}$ inches

225/-

A SPIRITED and characteristic example of Teniers' art, "his color fresh, bright and stimulating; his humor merry and superficial."

Before this panel was cradled, it bore on the back a seal, with portrait of an early owner, which would have helped to establish a more complete pedigree. A careless workman is responsible for its obliteration.

Signed with initials, on fence, in background.

From the collection of Arthur Knapp, Esq., Nayland, Essex, England.

From the collection of A. W. Nightingale, Esq., Colchester, England.



No. 43

MARC GEERAERTS THE YOUNGER

BELGIAN: 1561—1635

169 01

HEIGHT, 23 inches; width, 18½ inches

E. Conway

PORTRAIT OF HENRY WRIOTHESLEY,
3RD EARL OF SOUTHAMPTON
(Panel)

THE friend and patron of Shakespeare. Both "Venus and Adonis" and "Lucrece" were dedicated to him.

He was high in the favor of King James I., whose portrait, also painted by Geeraerts, is in the collection at Dulwich College.

From the collection of the Earl of Cork, near Frome, Somerset, Eng.

Purchased from G. H. Tucker, Esq., Bath, Somerset, Eng.



No. 44

SALOMON VAN RUYSDAEL

DUTCH: 1600?—1670

OLD CHURCH BY THE RIVER-SIDE

(Panel)

250 u

Height, 16 inches; length, $21\frac{1}{2}$ inches

The artist was the uncle and teacher of Jacob van Ruysdael. He, himself, was the pupil of Jan van Goyen. The figures were probably painted in by Philip Wouwerman.

Signed on the boathouse at lower left, S v R.

Seal of former owner on back, with initials W. H.

From the collection of the late Dr. Wilkinson, Shaftesbury, Dorset, Eng.



No. 45

THOMAS SULLY

AMERICAN: 1783—1872

PORTRAIT OF GEORGE FREDERICK COOKE

Height, 24 inches; width, 20 inches

210

W. C. Sumner

THE parents of Sully were comedians. He was born in England and brought to America in 1792 when nine years of age. Inheriting a love for the drama, he painted portraits of a number of the leading actors and actresses of the period, including Edwin Forrest, Fanny Kemble, and this one of Cooke.

He had the distinction of being selected to paint the portrait of Queen Victoria, soon after she ascended the throne, and was one of the few American gentlemen who had the honor of dancing with her.

George Frederick Cooke was one of the most famous and talented actors on the English and American stage. He came to this country in 1810, and played in all of the leading cities, exciting much enthusiasm. He died in New York in 1812, and was buried in St. Paul's Churchyard on Broadway. The monument to his memory there was erected at the expense of that other great actor, Edmund Kean, who visited the grave in 1821.

Signed with monogram in the lower left-hand corner.

From the collection of the late Wm. B. Wood, Philadelphia.

From the collection of the late Hon. John H. V. Arnold, New York.



No. 46

CORREGGIO (real name ANTONIO ALLEGRI)

ITALIAN: 1494—1534

MADONNA AND CHILD, WITH INFANT ST. JOHN

Height, 36 inches; width, 29½ inches

280 v.

N. G. Nery

DR. CORRADO RICCI, probably the leading authority on Correggio and his works, was able to name only thirty-nine paintings as the product of his brush, and a number of those he classed as doubtful.

The date of this painting is significant. Much of Correggio's best work was done between the years 1525 and 1531. It includes the famous frescoes in the Parma Cathedral; "La Notte" and the "Madonna and St. George," in the Dresden Gallery; "Cupid's Reading Lesson" in the National Gallery, London, the "Madonna and St. Jerome," and "Madonna della Scodella" in the Parma Gallery; and "Danaë," in the Borghese Gallery, in Rome.

The quality of the example now offered will make its own appeal, showing, as it does, a mastery of chiaroscuro that only Rembrandt could equal.

Its former possessor, Admiral Bosanquet, of Crimean fame, traveled in many countries during many years, gathering paintings and objects of art which were dispersed a few years ago, when the last surviving member of the family died. It is probable that he secured the painting in Italy, and had it forwarded to his English home.

Signed on garment covering the knee of the Madonna, ANTONIVS DE ALLEGRI, REGIO, 1529. ♡ *(A few letters indecipherable.)*

From the collection of the late Admiral George Stanley Bosanquet, Bitchet Wood, Sevenoaks, Kent, England.



No. 47

HENDRIK WILLEM MESDAG

DUTCH: 1831—1915

DUTCH FISHING BOATS PUTTING OUT TO SEA

3 00 00

Height, 21 inches; length, 31 inches

Henry Schultze

Though undated, this is believed to be an example of Mesdag's best period, and to approximately represent his best work.

It also possesses the advantage of an oblong shape, allowing room enough for the full effects of the wave-movement.

Signed in the lower right-hand corner, H. W. MESDAG.



No. 48

FRANCESCO BARTOLOZZI

ITALIAN: 1725—1815

ABRAHAM ABOUT TO SACRIFICE ISAAC

Height, 29 inches; width, 23½ inches

288 24
J. H. Richardson
BARTOLOZZI is universally known as an engraver because of the beauty and quality of his work, but as a painter he is almost unknown. Yet Mr. A. W. Tuer, the recognized authority on him, says in his "Bartolozzi and his Works" (vol. 1, p. 9): "Bartolozzi had an almost equal mastery over the graver, the pencil, and the brush. It was well known that he had regularly studied, and to a considerable extent practiced as a painter at Florence, and that his pictures and original designs were in many Italian collections. Very few of his paintings are in England, but examples of his drawings are by no means scarce."

So far as can be learned, no example of Bartolozzi's painting is in any English or American public gallery, and it is believed that this is the first occasion on which one has been offered at public sale.

Signed in the lower left-hand corner, F. BARTOLOZZI.

Purchased from Maurice Stephens, Esq., Cecil Court, London.



NO. 49

DAVID ROBERTS

ENGLISH: 1796—1864

TRAFALGAR SQUARE, LONDON



Height, 23 inches; length, 28½ inches

Edw. Stone

ONE of the artist's series of paintings of London, made after his return from the Holy Land. Another example appeared in an exhibition in London a few years ago.

The view is interesting because of the changes which have since taken place, particularly in the square itself, the types and costumes of the people, and the carriage traffic.

Signed in the lower right-hand corner, DAVID ROBERTS.



No. 50

BARTOLOMÉ ESTÉBAN MURILLO

SPANISH: 1617—1682

YOUNG SPANISH GIRL, RAISING HER VEIL

Height, 17 inches; width, 13 inches

210 e

M. R. Reid

A PAINTING of this girl, identical in all details with the present example, is in the collection of Major Holford, in Dorchester House, London. It formerly belonged to Sir Thomas Baring, who exhibited it at the British Institution in 1837. Having been acquired by R. S. Holford, Esq., it was exhibited by him in 1844 and 1852. Dr. Waagen described it in his "Art Treasures of Great Britain," 1854, and it is included in "Klassiker der Kunst, Murillo," as having been painted between 1665 and 1675.

The example now offered bears the signature and date B.M. 1655, on the red garment, below the elbow, in the lower left-hand corner.

The size of the Holford painting is not recorded, and it is not known whether it bears any signature and date.

The present example may be either the original, or a replica. It is, evidently, not a copy.

From the collection of the late Thomas Aspinall, Esq.

From the collection of the late Alexander Wilson Drake, Esq.



No. 51

THOMAS SULLY

AMERICAN: 1783—1872

HEAD OF REMBRANDT

Height, 24 inches; width, 20 inches

45¢

Philip Goodman

INTERESTING as giving the conception of a gifted American artist of one of the world's greatest artists. The portrait is necessarily based, to some extent, on Rembrandt's portraits of himself, but they have been modified to accord with Sully's own estimate of his personality and character.

Signed with monogram in lower left-hand corner.

Exhibited for several years in the Brooklyn Institute of Arts and Sciences.



No. 52

CONSTANT TROYON

FRENCH: 1810—1865

COWS AND SHEEP IN LANDSCAPE

200 =

Height, 15 inches; length, 18 inches

A. H. Richardson

Mr. RALPH JAMES, in his account of Troyon, says: "In some of his works, the animals, which he painted with so much skill, form the principal objects; in others, the landscapes; yet neither ever caused him to neglect the other, and it is this, above all things, that gives them such a peculiar appearance of truth." This painting is a veritable object-lesson, in confirmation of the statement of Mr. James.

Signed in the lower left-hand corner, C. TROYON.

From the collection of the late C. C. Hutchinson, K.C., London, Eng.



No. 53

JEAN BAPTISTE GREUZE

FRENCH: 1725—1805

HEAD OF A YOUNG GIRL

Height, 18 inches; width, 14 inches

325

L. H. Blakely

THIS girl was doubtless a regular model of Greuze, for she appears in his large picture, "The Death of the Grandfather," recently sold, in the Lambert Collection. This distinguished *genre* and portrait painter laid himself open to the serious criticism that he was "influenced by the pursuit of prettiness." It is admitted that he utterly lacked the ability to paint a face in cubical form, and made no effort to attain the "higher education"—in art.

There are persons still existing who pretend to have seen children resembling these "merely pretty" Greuze models, and to have recognized in the artist's subjects the winsome characteristics of girlhood and boyhood.

Signed in the lower right-hand corner, J. B. GREUZE.

From an anonymous sale at Messrs. Robinson & Fisher's, London, Eng.



No. 54

WILLIAM HOGARTH

ENGLISH: 1697—1764

PORTRAIT OF THE ARTIST, BY HIMSELF

Height, 35 inches; width, 27 inches

A REPLICA of the portrait in the National Gallery, London. The original was retained by Hogarth until his death. Later, it was purchased by J. J. Angerstein, Esq., and formed part of the Angerstein Collection, which was, in turn, purchased by the English nation, as a foundation for the National Gallery.

This replica was made for his intimate friend, Thomas Whaley, of Ecton, Northamptonshire, England, who received many visits from Hogarth. It was at Ecton that he painted the inn-sign. Mr. Whaley's possession of the portrait is noted in Nichols' "Anecdotes of Hogarth." 1833.

Signed on the palette, W. H. 1745.

From the collection of C. Wyllie, Esq., Chelsea, London, Eng.



No.55

FRANCIS HAYMAN

ENGLISH: 1708—1776

PORTRAIT OF WILLIAM HOGARTH

Hog ²

Height, 30 inches; width, 25 inches

A. H. Richardson

HAYMAN was an intimate friend of Hogarth. According to Henry B. Wheatley, he painted in Hogarth's style, and some of his pictures have been taken to be the work of that artist.

This painting was made the year before Hogarth's death, and, therefore, possesses interest and value as presenting the only portrait representation of him in his later years. It has never been engraved.

The name and date, "William Hogarth, 1763," appear in circular form, above the head.

Signed on the palette, FRANCIS HAYMAN.

From the collection of the late J. D. Ichenhauser, New York.



No. 56

RAFFAELLO SANZIO (Attributed)

ITALIAN: 1483—1520

ECCE HOMO

Height, $24\frac{1}{2}$ inches; width, $19\frac{3}{4}$ inches

200 e

G. J. Chester

ABOUT twenty pictures known to have been painted by Raphael are recorded by his biographers as lost. A number of others, that have been lost, are doubtless unrecorded. It is believed that the present example answers to the latter designation.

An inscription on the back reads; "Raphael Xantius, Ecce Homo. Originally painted on panel, and recently transported on (transferred to) canvas, in Paris."

An inscription, in old Greek, is on the band encircling the neck.

Certain peculiarities of treatment are in close accord with Raphael's work on other panels, and the famous Vatican frescos.

It has been suggested that the head and shoulders represent the work of Raphael's own brush, while the remainder was done by one of his pupils, probably Lo Spagna.

It is interesting to note that the former owner of this painting bears the unusual name of the Dutch painter of the 17th century, who spent a large portion of his life in Rome, painting views of its ruins and other monuments of art. He made a painting of the interior of St. Peter's, at Rome.

Signed on the sleeve, over the left wrist, —XII, RAFFAELLO, 1509 (or 1519).

From the collection of C. P. Rademacher, Esq., London, Eng.



No. 57

AART VAN DER NEER

Dutch: 1603—1677

RIVER SCENE BY MOONLIGHT

(Panel)

70e

Height, 13 inches; length, 19½ inches.

W. J. B. 1677

ONE of the artist's characteristic moonlight scenes, painted on dark ground, slight and transparent. Because of this style of painting, many of his pictures are in a bad state of preservation, particularly with reference to the skies. A pure, untouched example, such as the present one, is uncommon.

The method of treatment is almost identical with that in one of the examples in the National Gallery, London.

Signed, with monogram, in the lower left-hand corner.

Purchased from W. M. Dibben, Esq., Bournemouth, Eng.



No. 58

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

100 ^{cs}

E. T. Gilchrist

DIAZ'S TRAVELING EASEL, BRUSHES, AND PALETTE

THE box has a handle and measures 12 x 17½ inches. In extended form it measures 42½ inches. It contains color box, seven (7) brushes, pencil, pencil-holder, rule and triangle.

Marked in Diaz's handwriting, "Boîte de Campagne," and signed "N. Diaz." Underneath is the guaranty of his son: "Cette boîte a appartient à mon père. Eug. Diaz."

The palette is the one used by Diaz in the production of his Forest of Fontainebleau landscapes, and the brushes are guaranteed to be the identical ones used by him in painting those harmonious combinations of color which have been the despair of his followers and imitators. The palette is enclosed in a plush-lined shadow-box. A break in the palette has been skillfully repaired.

Purchased in Paris by the late Charles T. Yerkes, and presented by him to Miss Emilie Grigsby.



No. 59

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

THE "PICTURE-PALETTE" OF DIAZ

(Enclosed in a plush-lined shadow box.)

107 e. *E. C. Leitch*
THIS palette is also guaranteed to have been in the actual possession of, and used by, the famous artist. It developed gradually into flower-form, and Diaz evidently added some deft touches, transforming it into a beautiful painting of a cluster of roses.

"Diaz could reveal the finest kind of art in a bunch of roses."—*John C. Van Dyke*, in "What is Art?"

Signed in the lower left-hand corner, N. DIAZ.

Purchased in Paris by the late Charles T. Yerkes, and presented by him to Miss Emily Grigsby.



No. 60

WILLIAM ETTY

ENGLISH: 1787—1849

THE BATHER, "at the doubtful breeze alarmed"

210 e

Height, 26 inches; length, ~~32~~ inches

Dr. E. Benjamin

ETTY is said to have gained a power over the imitation of flesh, both as to color and texture, beyond that of any other artist of the English school. He delighted in the beauty of women, and used to say that "as all human beauty was concentrated in woman, he would dedicate himself to painting her." He died a bachelor!

It is interesting to note that Mr. Earp who was both a collector and an artist possessed this painting for many years, and prized it highly as an example of the work of Richard Westall!

Signed in the lower centre, W. ETTY.

From the collection of the late Henry Earp, Esq., York Villa, Brighton, England.



No. 61

ÉMILE LOUIS VERNIER

FRENCH: 1831—1887

THE PEASANT IN THE FOREST

50 c.

Height, 19 inches; width, 13½ inches

A. H. Richardson

VERNIER, like Calame, was famous as a lithographer, and his favorite subjects represented the work of Corot, Rousseau, Millet and Daubigny. His absorption of Corot's style is evident, in the example presented.

Signed in the lower left-hand corner, E. L. VERNIER, PARIS, 1880.



REMBRANDT HARMENSE VAN RIJN

DUTCH: 1606—1669

THE ENTOMBMENT OF CHRIST

(Panel)

2000

Height, $33\frac{1}{2}$ inches; width, $26\frac{1}{2}$ inches

Eltz Berner Agent

ONE of Rembrandt's oft-repeated subjects, appearing in drawings, etchings and paintings, between the years 1632 and 1654. No painting, hitherto known, was made after 1639, though a copy of the one begun in 1632 or 1633, made by his pupils and touched-up by Rembrandt, bears the date of 1653. The accepted painting of the subject is in the Alteren Pinakothek, in Munich, and is in poor condition.

Dr. Bode, Emile Michel, and other biographers of Rembrandt record many lost paintings by the master. The one now offered, hitherto unrecorded, is believed to represent the final effort of Rembrandt on the subject, painted at least twenty-five years after the Munich example.

The head of Christ in this representation of the Entombment is identical with that of the so-called "Zeno, the Philosopher," engraved by Bernard Picart in 1699, after an original by Rembrandt.

Dr. Bode includes the "Zeno" in his list of the lost pictures of the master, but suggests that it represents the "suffering Christ." This is very nearly, but not entirely, correct!

Many other strong arguments can be presented to prove this picture the work of Rembrandt, but the discovery, in the painting, of this long-lost head of Christ, admittedly by the master, and corresponding closely, in type, with others by him, of the same period, is deemed sufficient proof to establish its place among the accepted and authentic works of Rembrandt.

Signed in the lower centre, REMBRANDT, 166(1).

Purchased by Robert Ranshaw, Esq., Louth, Lincolnshire, Eng., at a sale of a private collection about 1870.

From the collection of Robert Ranshaw, Esq.

From the collection of George Wrangham, Esq., Sheffield, Eng.

From the collection of Mrs. Maria Wrangham, Sheffield, Eng.



No. 63

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

IN THE HEART OF FONTAINEBLEAU FOREST

110 ^{es}

Height, 10 inches; width, $7\frac{1}{2}$ inches

J. Burchinal

A SMALL but genuine example of Diaz's work. At his best, he was one of the most powerful and effective landscape painters of the middle of the nineteenth century.

Signed in the lower left corner, N. DIAZ.

Purchased from the artist, in Paris, by the late Louis J. Boury, Esq.

From the sale of the Boury Collection.



No. 64

GEORGE INNESS

AMERICAN: 1825—1894

THE POND, IN THE FIELDS

368 v.

Height, 17 inches; length, 20 inches

J. J. Purchenal

THIS is evidently one of the earlier examples of the "golden-glow" of Inness, as indicated by the date.

It was purchased about thirty years ago by Mr. Booth, and remained in his possession until his death. It was then purchased by its present owner.

Signed in the lower right-hand corner, G. INNESS, 1874.

From the collection of the late J. M. Booth, Esq., Rochester, N. Y.



No. 65

HANS HOLBEIN THE YOUNGER

GERMAN: 1497—1543

PORTRAIT OF AN UNKNOWN ECCLESIASTIC

(Panel)

525⁸

Height, 16 inches; width, 13 inches

W. C. C. C. C.

THIS portrait by Holbein answers closely to the description given by the well-known critic and observer, F. P. Seguer: "Holbein occasionally painted on a brownish-red ground, and was fond of green or blue backgrounds to his portraits. In his cabinet pictures, the malachite-colored backgrounds have a pretty effect, especially as his cabinet portraits are usually painted without the assistance of gold or of brilliant colors in the drapery, the caps and dresses being of a uniform dark color, or else simply enriched with a little brown fur."

Some of the best of Holbein's portraits were made in the years 1541-1543, notably those of Dr. John Chambers, in the Hofmuseum, Vienna, and of Sir William Butts and Lady Butts, now in Mrs. Gardner's museum in Boston.

Holbein died of the plague in London (1543), and up to the present time, only one portrait was known as having been painted by him in that year—that of himself, in the Uffizi Gallery, Florence. The example now offered bears the same date.

Its former owner, Thomas Stainton, Esq., was one of London's old-time collectors, and devoted his energies and means for half a century to the gathering together of a collection of paintings, engravings and art objects. At his death, a few years ago, the collection was dispersed, when this portrait was purchased by the well-known dealer, Edwin Parsons, Esq., who resold it to the present owner.

Signed in the lower right-hand corner, H H 1543. (svx) 50 [shown by photographic enlargement accompanying picture].

From the collection of Thomas Stainton, Esq., Lincoln's Inn Fields, London.



No. 66

WILLIAM DUFFIELD

ENGLISH: 1817—1863

GAME, FRUIT, Etc.

120 2

Height, $23\frac{1}{2}$ inches; length, 36 inches

Mrs. Tanenbaum

THE works of this artist are highly esteemed in England, and genuine examples are rarely met with. Queen Victoria was an admirer of Duffield's work, and a number of his choicest paintings are included in the Royal Collection.

Signed in the lower left-hand corner, W. DUFFIELD.

From the collection of the late Prof. Chas. E. West, Brooklyn.



No. 67

HUBERT VAN EYCK

FLEMISH: 1365?—1426

THE PIETÀ

(Central Panel of a Triptych)

2000

Height, 48 inches; width, 38 inches

G. S. Chester

AMONG the unsolved problems in art is that of the work of the brothers Hubert and John van Eyck. On only one point have the authorities agreed, viz., that Hubert, the elder brother, designed the famous Ghent polyptych, or Altarpiece, and painted the greater portion of it, while John completed the work, after Hubert's death, in 1426. The portion to be credited to each is still a mooted question.

This painting was purchased by its previous owner about fifty years ago, presumably at Christie's, in London, as their written sale figure of that period—before they adopted the stencil—appears on the back. He treasured it as a van Eyck, but apparently never made any serious effort to find out which one of the brothers painted it.

The reasons for imputing it to Hubert van Eyck can be stated here in condensed form only. They are based on the belief of the writer that Hubert painted all—or virtually all—the figures in the polyptych, while John painted the landscapes and accessories (backgrounds and inscriptions). The style, design, composition, impasto, etc., will need to be judged from an examination of the panel itself.

The uniform gold background, the colors (reds and greens predominating), the portraits, the hands and nails, the eyes, the folds of the drapery, the wide, ill-fitting sleeve, the faces in three-quarters, all show distinct peculiarities of Hubert's treatment which are not to be found in John's.

A complete photographic copy of the Ghent polyptych, three-tenths the size of the original, is offered for comparison.

From the collection of the late Lord and Lady Abinger, Cornwall Terrace, London, and Brighton, England.



No. 68

JOHN SELL COTMAN

ENGLISH: 1782—1842

MOONLIGHT ON THE YARE, NORWICH IN DISTANCE

230 c

Height, 27½ inches; length, 36 inches G. F. Ulrich

THIS artist shared the high honors with John Crome, in the famous Norwich School of Painting.

HIS water colors and etchings are far more numerous and better known than his paintings in oil.

THIS example is of superior quality, and equal to the best in the Norwich Museum, and the Reeve Collection, now permanently lodged in the British Museum.

Signed in the upper left-hand corner, J. S. COTMAN.

From the collection of John Gooch, Esq., Addison Road, London.



No. 69

AELBERT CUIJP

DUTCH: 1620—1691

THE HALT AT THE INN

5-75c

Height, 33½ inches; length, 41 inches

W. W. Seaman Agent

THIS example represents Cuijp at his best period, 1660-1670.

"The charm of Cuijp's compositions is centred mainly in the splendor of the light which illumines them. He possessed the conception of light to a higher degree than any other landscape painter, and no one, with the exception of Claude Lorraine, has ever been better able to render the heat of midday or the warm and vibrating rays of the setting sun."—*Henry Harvard*.

Signed in the lower right-hand corner, AELBERT CUIJP.

From the collection of John Gooch, Esq., Addison Road, London.



No. 70

DAVID MARTIN

SCOTTISH: 1730—1785

PORTRAIT OF BENJAMIN FRANKLIN

21 0 1/2

Height, 21 inches; width, 15 1/2 inches

Seto Berner Agents

PROBABLY a replica of the portrait made in London, in 1767, for the Earl of Stanhope. Martin was a pupil of Allan Ramsay, and traveled with him to Rome. He pursued his profession as a portrait-painter, in London, until 1775, when he settled in Edinburgh.

The portrait of Franklin was painted about the time of his famous appearance before the English Parliament, when he was sixty years of age. It has been reproduced in many forms and by many engravers, the fine mezzotint by Edward Savage being among the more noteworthy.

An early copy, made by Charles Willson Peale from the Stanhope original, is in possession of the American Philosophical Society, in Philadelphia.

From the collection of Lady Larking (Lady-in-waiting to Queen Victoria), Bournemouth, England.



DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ

SPANISH: 1599—1660

PORTRAIT OF A HAPPY SPANISH BEGGAR



Height, 17½ inches; width, 13½ inches



THIS is one of the principal figures in one of Velasquez's most famous *genre* paintings, "Los Borrachos" ("The Topers"). It was purchased by Philip IV of Spain before Velasquez made his first journey to Italy (1629), and is now in the Museo del Prado, Madrid. It represents his realistic work of the latter part of his first period.

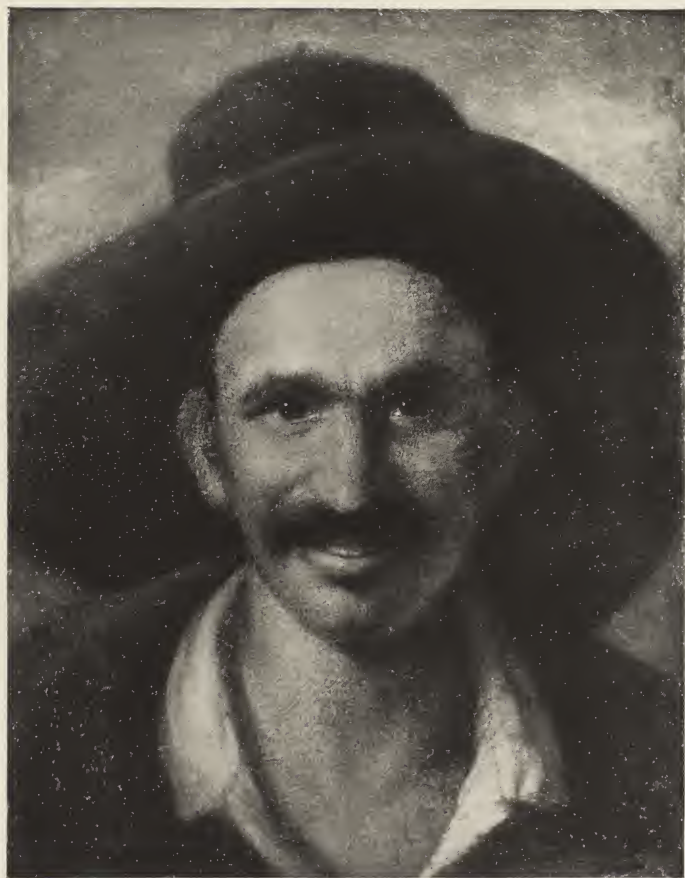
A comparison of the portrait now offered, with the figure of the beggar in the accompanying framed photogravure, will show material differences, particularly in the hat, the neckband, the absence of the drinking-bowl, and the lights and shades. The complete picture and this single figure have often been copied, but always with literal exactness, for that is the province, as well as the limitation, of a copyist.

The painting was purchased by its former owner in 1867 in Seville, Velasquez's birthplace, where he lived until 1623. A signed statement on the back of the canvas attests these facts. It is believed to be the original portrait of the beggar, which, with others, was incorporated into the large painting, made perhaps five years later, forming the famous group of toppers. The sureness of touch indicates the hand of a master, and there seems little possibility of its being a copy.

It has been claimed that, while the heads of the toppers are powerfully studied and "as strong as the best pair of eyes in the world could make them," there is no organic unity in the picture, when the heads have been brought together. It is possible that Velasquez painted all the heads separately while living in Seville, and, afterwards, in Madrid, having acquired even greater skill as an artist, incorporated the heads with slightly changed forms and expressions, into "Los Borrachos."

Signed in the upper right, above the hat, D. VELASQUEZ.

From the collection of the late George Henry Hall, N.A.



No. 72

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

KEENE VALLEY, NEW HAMPSHIRE

550 00

Height, $18\frac{1}{2}$ inches; length, $24\frac{1}{2}$ inches

E. J. Carpenter

THE charm that Keene Valley possesses for the artist has been demonstrated both by the number of our leading landscape painters who have portrayed its beauties on canvas, and the satisfying results of their work.

Signed in the lower left-hand corner, A. H. WYANT.

Purchased from the artist, about 1885, by the late J. M. Booth, Esq., Rochester, N. Y.

From the collection of the late J. M. Booth, Esq.

Exhibited at the Powers Art Gallery, Rochester.



No. 73

JAKOB VAN RUISDAEL

DUTCH: 1628—1682

WOODLAND SCENE, WITH SHEEP AND CATTLE

300 ⁹¹—

Height, 25 inches; length, 41½ inches

A. H. Richardson

RUISDAEL is generally considered to have been the greatest of the Dutch landscape painters, though many advocate the claims of Hobbema to that coveted distinction.

Ruisdael was a lover of solitude, and it has been said that many of the scenes he selected for portrayal were only considered a means to express his poetic melancholy.

Mrs. Jameson's account of her visit to the great statesman, Sir Robert Peel, indicates the soothing influence of Ruisdael's best work: "'I cannot express to you,' said Sir Robert, 'the feeling of tranquility, of restoration, with which, in an interval of harassing official business, I look around me here!' And while he spoke, in the slow, quiet tone of a weary man, he turned his eyes on a forest scene of Ruisdael, and gazed on it for a minute or two in silence—a silence I was careful not to break—as if its cool, dewy verdure, its deep seclusion, its transparent waters stealing through the glade, had sent refreshment into his very soul."

Most of Ruisdael's paintings have darkened materially with age, but in that respect, this example is beyond criticism.

Signed in the lower right-hand corner, J. RUISDAEL, F-16(—)



No. 74

ADRIAEN VAN OSTADE

DUTCH: 1610—1685

MERRY PEASANTS OUTSIDE A HOUSE

(Panel)

260 "

Height, 16½ inches; length, 25 inches

VAN OSTADE has justly been called the "Rembrandt of Genre Painting." A study of the example now offered will show the appropriateness of the designation.

"The admirable clearness of his light and shade, and the beautiful golden tone of his color, have led many to see the hand of Rembrandt in his work, but these qualities were eminently peculiar to van Ostade, and can be observed in his very earliest pictures."—*Henry Havard*.

An early Dutch authority, C. J. Nieuwenhuys, said of the artist: "In the more elevated stage of the art, namely, oil painting, Adriaen van Ostade is so admirable that I do not believe his fine productions can be surpassed. His best works are difficult of attainment, and those who possess a fine picture by him may consider themselves fortunate."

Signed on the wall of the house, A v O.

From the collection of the late Rudolf Seckel, Esq.



No. 75

MEINDERT HOBBEEMA

Dutch: 1638—1709

A DUTCH LANDSCAPE IN SUNSHINE

500

Height, 32½ inches; length, 45 inches

E. T. Hulshuis

A VARIANT of the example in the Steengracht Collection, sold in Paris in 1914 (No. 31).

A study of the two pictures will demonstrate that the one now offered was probably painted at a later date than the Steengracht example. The changes made are all for the better, and the artist has given a more intimate view of the charming scene he has chosen to portray.

Signed in the lower right-hand corner, M. HOBBEEMA.

In the collection of John Ellis, Esq., London, in 1755.

Smith's Catalogue Raisonné, London, 1829. No. 105.

Purchased in Spain in 1902 by the late Francis Lathrop, Esq.

From the sale of the Lathrop Collection.



No. 76

SIR JOSHUA REYNOLDS

ENGLISH: 1723—1792

DEATH OF CARDINAL BEAUFORT



Height, 17 inches; width, 13 inches



At the request of his friend, Alderman John Boydell, Sir Joshua painted two pictures for Boydell's famous Shakespeare Gallery, the present example and one of "Puck." They were intended to serve as a basis for engravings. Caroline Watson made from this original the fine print which accompanies it. Later Sir Joshua made a very large picture of the same subject which is now in the possession of Lord Leconfield, at Petworth. It will be noticed that the demon at the back of the bed does not appear in the engraving, having been suppressed. This is one of the paintings made by Sir Joshua after he had succeeded in his life-long search for lasting colors.

This painting is remarkable as being one of only three known examples bearing Sir Joshua's signature, the others being "Mrs. Siddons as the Tragic Muse" and "Lady Cockburn and her Children."

Signed on the bed-covering, J. REYNOLDS (some letters indistinct).

Purchased from Henry Dale, Esq., Reading, Berkshire, Eng.



No. 77

DAVID TENIERS THE YOUNGER

Dutch: 1610—1690

THE CARD PLAYERS

87 c

Height, $11\frac{1}{2}$ inches; length, $14\frac{1}{2}$ inches

J. J. Purchend

THE influence of Brouwer is clearly perceived in this painting, though greatly modified. Crowe says: "Upon the whole, Teniers' greatest triumphs are attained in pictures of few figures." Probably painted between 1645 and 1650.

Signed on the edge of the bench at right, D. TENIERS.

From the collection of Sir Thomas Grove, Ferne, Wiltshire, England.

Purchased from Ernest Johnson, Esq., Shaftesbury, Dorset, England.



No. 78

JAMES NORTHCOTE

ENGLISH: 1746—1831

PORTRAIT OF SAMUEL NORTHCOTE

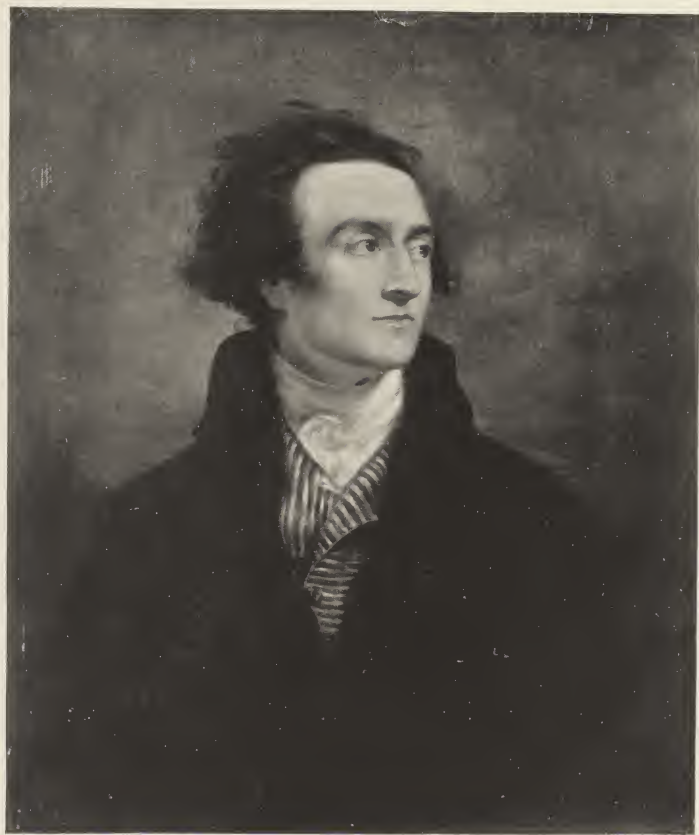
Height, 30 inches; width, 25 inches

425

J. E. Aldred

NORTHCOTE was a pupil of Sir Joshua Reynolds, lived with him for years, and wrote his life. He was devotedly attached to his brother Samuel, who lived in Plymouth, Devonshire, and it is therefore not a matter of surprise that the portrait of him takes rank among the finest examples of his brush-work. The beautiful and rare mezzotint made from the painting, in 1785, by S. W. Reynolds, accompanies the portrait.

From the collection of George Leach, Esq., Plymouth, Eng.



No. 79

JOHN T. PEELE

ENGLISH: 1822—1897

SUCH A GOOD TIME!

115⁶⁵

Height, 30½ inches; width 24 inches

John T. Peele

THIS artist made a specialty of the painting of children, and was very successful. The example in the Metropolitan Museum of Art was presented by the late Samuel P. Avery.

Mr. Peele lived in New York during the earlier period of his life.

Signed in the lower left-hand corner, J. T. PEELE, 1851.

From the collection of the late Judge Wm. B. Hurd, Brooklyn.



No. 80

RALPH ALBERT BLAKELOCK

AMERICAN: 1847—

THE MOUNTAIN DEFILE

260¹²

Height, 25½ inches; length, 32 inches

EVIDENTLY an example representing Blakelock at, or near, his transition period, when he was changing from the classic to the romantic, and from cool grays to warmer colors.

J. E. Aldred

Signed in the lower left-hand corner, R. A. BLAKELOCK.



No. 81

JAN WYNANTS

DUTCH: 1615?—1680?

CASTLE ON HILL, OVERLOOKING VALLEY

Height, 25 inches; length, 30 inches

100

E. V. Gulchrui

THIS painting corresponds closely with No. 883 in the National Gallery, London, which came from the Peel Collection, and is dated 1659. The man, sheep and dog are probably the work of J. Lingelbach.

Signed on rock in lower right-hand corner, J. WYNANTS.

From the collection of Joseph Walker, Esq., Sevenoaks, Kent, England.



No. 82

WILLIAM SHAYER THE ELDER

ENGLISH: 1788—1879

THE RETURN TO THE FARM

300

Height, 24 inches; length, 33 inches

No one could ever mistake an example of Shayer's art in landscape painting for other than English scenery. It smells of the soil. His son painted sporting subjects, mainly, and is oftentimes confounded with the father.

Signed on the rock in lower left-hand corner, W. SHAYER, OCT. 10, 1821.

From the collection of John Gooch, Esq., Addison Road, London.



No. 83

GEORGE HERBERT McCORD

AMERICAN: 1840—1909

ENGLISH SEAPORT TOWN

Height, 18 inches; length, 30 inches

5280

THE artist was made an A.N.A. in 1880, and it was in the succeeding decade that some of his best work was produced. This painting shows distinctly the influence of Turner.

Henry Schultheis

Signed in the lower left-hand corner, G. H. McCORD, A.N.A.

From the collection of the late Hon. John H. V. Arnold, New York.



No. 84

WILLEM VAN DE VELDE THE YOUNGER

Dutch: 1633—1707

AT THE MOUTH OF THE RIVER

(Panel)

24 0 11

Height, $7\frac{1}{4}$ inches; length, 9 inches

W. V. de Velde

A SMALL, but good, example of the work of an artist who has been designated, "not only the greatest marine painter of the Dutch school, but also one of the greatest in the whole world."

As he was born in Holland, and did most of his work in England, the two countries disputed over him, after his death, each claiming the artist as belonging to herself.

Signed in the lower right-hand corner, W. V. (v).V.

Purchased from George H. Bull, Esq., Dorchester, England.



No. 85

AART VAN DER NEER

Dutch: 1603—1677

DUTCH ANGLERS IN MOONLIGHT RIVER SCENE



Height, 13 inches; length, 15½ inches

A. V. N.

AMONG the old masters, Van der Neer was the prince of moonlight painters, and they are the most esteemed and more eagerly sought for, but he also painted woody landscapes and skating parties, and even historical subjects. He and Aelbert Cuyp were evidently well acquainted, for there are several paintings in European galleries bearing their joint signatures, Cuyp having painted in the figures. In the present example the figures are probably by Van der Neer himself.

Signed, with monogram, in lower left-hand corner.

From the collection of the late Albert Bierstadt.



No. 86

JAN FYT

FLEMISH: 1611—1661

PHEASANTS AT HOME

311

Height, 28 inches; length, 34½ inches

John Leathley

THE fact that Rubens, De Crayer, and Jordaens employed Fyt to paint certain things in their pictures shows the high opinion his contemporaries had of his talents. Three of his paintings are in the New York Metropolitan Museum of Art.

"He renders the fur of quadrupeds and the plumage of birds with exquisite truth. His touch, in full marrowy color, is as masterly as it is original."
— *Crowe*.

Signed (indistinctly) in the lower center, JOANNES FYT.

Purchased from J. Spratt, Esq., Exeter, England.



No. 87

CORNELIS BEGA

DUTCH: 1620—1664

A GROUP OF SMOKERS

30 c

Height, 16 inches; width, 13 inches

E. J. M. Wendell

BEGA was a pupil of Adriaen van Ostade and studied to advantage the charming works of his master. "His interiors are full of subject, and skillfully arranged; his figures never appear to come in front of or crowd each other, so that there is always a nice breadth and perspective about his pictures."

The example in the National Gallery, London, was purchased at the Lawrence sale in 1892 by the late Martin Cohnaghi, Esq., and presented by him to the nation.

Signed on the shoe, on right foot, C. BEGA.

Purchased from Weitemeyer Bros., Brooklyn, N. Y.

AMERICAN ART ASSOCIATION,
MANAGERS

THOMAS E. KIRBY,
AUCTIONEER.



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THEIR WORKS

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK CITY

REMBRANDT HARMENSE VAN RIJN

1606—1669

THE ENTOMBMENT OF CHRIST

(Panel)

Height, 33½ inches; width, 26½ inches

Signed and dated, REMBRANDT, 1661

(No. 62 in the collection of Mr. John Anderson, Jr.)

THE subject of the entombment must have presented uncommon possibilities to Rembrandt's vision, for he depicted it many times in drawings, etchings and paintings, covering a period of thirty years.

Of known representations, the generally accepted one has been that painted to the order of Prince Frederick Henry, Stadhouder of Holland, which was begun in 1632 or 1633, and finished in 1639. It is now in the Alteren Pinakothek, Munich, but in poor condition. Copies made from it by his pupils are in the Dresden and Brunswick galleries. Reproductions are usually made from the Dresden copy which was touched up in parts by Rembrandt himself.

Rembrandt's painting of the Entombment (Munich Pinakothek) has never given a large measure of satisfaction to those who have so freely recognized and paid tribute to his genius. One of the ablest of his biographers, M. Emile Michel, while admitting that "the conception of the Entombment lacks neither grandeur nor eloquence," criticises "its complexity, ugliness, and faults of taste."

He specifies, in particular, "the meagre and puny figure of the Christ, the repulsive ugliness of several among the bystanders, the multiplicity of episodes, and the complexity arising from the use of such various sources of light as the reflection of the setting sun; the torch which Nicodemus shades with his hand, and the lantern to the right." These same defects have been apparent to many others beside Michel.

Was Rembrandt a less severe critic of his own work than they? Was he willing to have that painting accepted as representing his ablest accomplishment, on a subject so great in possibilities?

In 1656, nearly twenty years after he had painted the

Entombment for Prince Frederick Henry, Rembrandt was declared a bankrupt, and, later, his personal effects were sold at public auction. Among the items in the inventory appears the following: "*A sketch of the burial of Christ, by Rembrandt.*"

The Stockholm Museum is the possessor of a pen drawing of the Entombment of Christ by Rembrandt, which was formerly in the famous Crozat collection. M. Michel refers to it as follows: "The arrangement is much simpler here, but the sketch has the same upright form as the earlier work, and Rembrandt, no doubt, intended to paint it in this shape, for the proposed dimensions of his picture are in his handwriting on the margin."

A study of the different types of the head of Christ made by Rembrandt, if taken in chronological order, will show that he used, virtually, the same type from the beginning of his career until the years 1658-1659. He then changed the type completely, and painted four or five different heads of Christ, very similar to each other, but all of them bearing little or no resemblance to those formerly used. Two of these paintings are now in America, one in the collection of John G. Johnson, Esq., of Philadelphia, and the other (from the Moritz Kann Collection) is now owned by Isaac Dudley Fletcher, Esq., of New York.

Among the lost paintings by Rembrandt, known only by the engravings made from them, Dr. Bode, in his great work on Rembrandt (Vol. 8), includes the portrait of "Zeno, the Philosopher," engraved after the original by Rembrandt by Bernard Picart, and published by him in 1699. Dr. Bode states: "It seems to have been made from an original study of a head painted by Rembrandt about 1656-1658."

The engraving had passed unchallenged for over two hundred years as "Zeno," but Dr. Bode was brave enough to express his doubts as to its identity. He says: "The so-called Zeno looks like a study for a suffering Christ." While not altogether correct in his surmise, Dr. Bode was not far from the truth. It is the head of the dead Christ, and represents the type of 1658-1659.

* * * * *

The whereabouts and doings of Rembrandt in the years 1661 and 1662 have been a subject of controversy. This is due to the discovery of data in the manuscript diaries of

George Vertue, in the British Museum (1713), showing that Rembrandt visited England during portions of the years 1661 and 1662, and lived at Hull, in Yorkshire. His stay is said to have embraced a period of not less than sixteen months, and a portrait painted by him at York, signed, and dated that year, was claimed to have been in the possession of Michael Dahl, the artist.

Dr. Bode states, in confirmation of this, that no mention of Rembrandt can be found in any extant documents in the Amsterdam archives during 1661 and up to August 28th, 1662, and that only one picture by him is known as having been painted in 1662.

A number of his paintings bear the date of 1661, and they include the "Syndics of the Cloth Hall," considered as one of his masterpieces.

Influenced, doubtless, by the discoveries in Vertue's diaries, M. Michel writes: "It is in England that we may hope to find some of the lost works of the master, as well as some which have never been recognized."

It has now been shown that Rembrandt's painting of the Entombment in the Munich Pinakothek has been criticised as being unworthy of so great a master on so great a subject; that Rembrandt, many years later, contemplated making another painting of it; that in 1658-1659 he brought into existence a new type of the head of Christ, and that the claim has been made that he lived for over a year in Yorkshire, England.

* * * * *

The painting of the Entombment of Christ, now offered, is believed to be one of the lost Rembrandts, and the Master's final effort on that subject. It was purchased between forty and fifty years ago, at a public sale of a private collection, by Robert Ranshaw, Esq., of Louth, Lincolnshire, England: sold by him in 1890 to his brother-in-law, the late George Wrangham, Esq., of Sheffield, Yorkshire; retained by his widow, Mrs. Maria Wrangham, until her death, when it was purchased by its present owner, through Thomas Smith, Esq., of Sheffield. So far as is known, the painting has always been in Yorkshire and vicinity.

* * * * *

The faults which proved so apparent in the Munich example are not to be found in this. No room now for criti-

cism as to the "complexity of light effects." No "meagre and puny figure of the Christ" now, but one that is regal, easily dominating the entire scene.

The scheme and scene remain unchanged, but the treatment is different and altogether satisfying. At fifty-five years of age, Rembrandt could and did paint a far better Entombment than at twenty-seven.

* * * * *

What objections are likely to be urged against its acceptance as an authentic example of Rembrandt's work, and as being his final representation of the Entombment? We will discuss them in order:

1. *It is not recorded in Dr. Bode's work, or elsewhere.* The picture had been for nearly half a century in the private collection of a single family, with no knowledge of Dr. Bode or his work, and no object in making known to the public their possession of it.

2. *It lacks a prolonged pedigree.* Barring the examples of Rembrandt's work in the European galleries, which were purchased from the descendants of original owners, or at early public sales, the average pedigree of Rembrandt's paintings does not extend beyond one hundred years. The justly famous Altman collection of his works averages even less.

3. *It was painted by one of Rembrandt's pupils or imitators.* Which one? There were many, the most gifted among them being Ferdinand Bol, Govaert Flinck, Gerard Dou, Gerbrandt van den Eeckhout, Nicolas Maes, Aart de Gelder and Jan Vietors. Good painters, all, but which of them can be singled out as possessing the genius and skill necessary to equal Rembrandt in work on one of his chosen subjects, often depicted by him, but never previously attempted by any one of them?

For good reasons, all but two of them can be quickly dismissed from consideration, Govaert Flinck and Gerbrandt van den Eeckhout.

Flinck was Rembrandt's pupil only until 1637; painted only large portraits and historical subjects in his later years, and no example of his work is known bearing a later date than 1655. He died in February, 1660, before this picture of the Entombment was painted. When Rembrandt adopted his new type of the head of Christ, Flinck had already ceased painting.

Van den Eckhout imitated Rembrandt's style closely and skilfully—but that is all that can be said for him. His pictures are in the Museums at Amsterdam and The Hague, in the National Gallery, London, and one is in our own Metropolitan Museum of Art. Another example was recently sold in the Lambert Collection. In all of them the lack of a master-hand is apparent. At his best, he was greatly inferior to Rembrandt.

His last picture was painted before the death of Rembrandt. If, therefore, he painted this Entombment, we are forced to the belief that, while the master was still alive and active, one of his pupils painted a distinctive and well-known Rembrandt subject, using the same scheme of composition, and produced results fully equal to those attained by Rembrandt himself.

A careful study of the work of these two artists, as shown in the foreign and American galleries, fails to reveal the slightest grounds for believing that either of them painted, or was capable of painting, the picture of the Entombment now offered.

4. *It has too fine a finish for a Rembrandt.* In the London exhibition of 1890 there appeared a male portrait by Rembrandt, dated this same year, 1661, belonging to Lord Ashburton. While accepted as a genuine example by Rembrandt, it was questioned by a critic as having been painted in 1661 because of "*its elaborate finish and sparing impasto.*" Mr. Fletcher's example of Rembrandt's head of Christ (1659) has the same fine finish as this Entombment of 1661.

Some people seem to cherish the belief that Rembrandt painted all his pictures alike, as regards finish and impasto. A study of the large collection in the Kaiser Friedrich Museum in Berlin and those in Holland would quickly dissipate that belief. He accorded a painting the treatment the subject called for, and an astonishing variety of treatment is, therefore, found in his work. He did not paint a group of small figures as he did a life portrait, and he painted neither of them in the same way at different periods of time. A painting that has been carefully preserved in a single family, from generation to generation, and kept virtually free from restorations for centuries, will, naturally, present an opening for critical remarks, on the grounds of its having "too smooth a finish for a Rembrandt!" This example is in un-

commonly fine condition, and doubtless for the reasons above given.

* * * * *

A study of the types, models and costumes used by Rembrandt in this painting of the Entombment is interesting. Some of the figures are distinctly Rembrandt's models. The young man holding the right hand of the dead Christ appears in many of the master's paintings, doing service as Daniel, Joseph, an Angel, etc. In company with the man holding Christ's left arm, he also appears in Rembrandt's etching of the same subject, helping to carry the body.

In nearly all of Rembrandt's representations of the Passion, the same model or type appears as Joseph of Arimathea.

The head-covering of the Virgin is identical in color with that worn by her in the "Holy Family," in the Louvre, while the figured cloth garments worn by Joseph and Mary Magdalen appear in one of the portraits in the Altman Collection, and in other paintings.

* * * * *

But the incontrovertible argument in favor of the acceptance of this painting as a genuine work of the great master is based on the fact that the head of Christ is identical with the original, by Rembrandt, which served as a basis for Picart's engraving of "Zeno, the Philosopher," in 1699, answering also to the type of the head of Christ, first used in 1658-1659.

Rembrandt made the head. That is indisputable. How, then, could any one of his pupils or imitators have painted this picture of the Entombment, making use of Rembrandt's head of Christ, which would have remained absolutely unknown if Picart had not engraved it in 1699? A rather hard nut to crack!

HUBERT VAN EYCK

FLEMISH: 1365?—1426

THE PIETÀ.

(Central panel of a triptych)

Height, 48 inches; width, 38 inches

(No. 67 in the collection of Mr. John Anderson, Jr.)

AMONG the unsolved problems in art is that of the work of the brothers Hubert and John van Eyck. On only one point have the authorities agreed, viz., that Hubert designed the famous Ghent polyptych, or Altar-piece, and painted the greater portion of it, while John completed the work, after Hubert's death in 1426. The exact work done by each on the polyptych is still a mooted question, and the same uncertainty exists regarding the paintings made by the brothers during Hubert's lifetime.

This panel was purchased by its former owners about fifty years ago, presumably at Christie's, in London, as their written sale figure of that period—before they adopted the stencil—appears on the back. They treasured it as a van Eyck, but evidently never made any serious attempt to find out which one of the brothers painted it.

The reasons for imputing it to Hubert van Eyck can be stated in few words. They are primarily based on the belief of the writer that Hubert painted all—or virtually all—the figures in the polyptych, while John painted the landscapes and accessories (backgrounds and inscriptions). The style, design, composition, impasto, etc., will need to be judged from an examination of the panel itself.

1. The uniform gold background, indicating its early period, before the introduction of landscapes by either of the brothers.

2. The colors are distinctly those of Hubert, as they appear on the polyptych—reds and greens predominating.

3. The portrait of the donor—probably John of Bavaria. Evidently the work of the same person who painted that of Jodocus Vyts.

4. *Compare* the hands of the Virgin with those of Jodocus Vyts and his Wife, and then *contrast* them with the hands in

nearly all the acknowledged paintings by his brother John. The treatment of the hands by the two brothers was distinctly different.

5. The characters of St. Christopher, Zachariah, and the one in the lower right in this panel (probably Joseph of Arimathea) were evidently painted from the same model—and it is generally conceded that the two former were painted by Hubert.

6. The peculiar folds of the drapery about the lower portion of Christ's body indicate the work of Hubert, as will be seen by a comparison with the various figures in the polyptych.

7. The wide, ill-fitting sleeve of Joseph has its counterpart in those of Zachariah, Micah, and the foremost character of the Just Judges, in the polyptych, supposed to be a portrait of Hubert by himself. No such sleeve appears in any of John's paintings.

8. From the date of the earliest known portrait (about 1360) to the time of Hubert van Eyck, heads were made in profile only. Hubert is credited with being the first to break away from the profile figure and head, introducing the three-quarters. It will be noticed that every one of the six figures in this panel shows the head in three-quarters. With a few notable exceptions, every figure in the polyptych possesses the same characteristic.

It is a curious fact that in Mr. W. H. James Weale's exhaustive work on the life and work of the brothers van Eyck (1908), he records no representation of Christ, living or dead, as having been painted by the elder brother, Hubert.

* * * * *

Since the catalogue description of this panel painting had appeared in printed form, and the above more extended description was completed, a photographic enlargement of a section of the panel has revealed the fact that it bears both signature and date:

1421
IC
D.G.
HVE

* * * * *

From the collection of the late Lord and Lady Abinger, Cornwall Terrace, London, and Brighton, England.

RAFFAELLO SANZIO (*Attributed*)

ITALIAN: 1483—1520

"ECCE HOMO"

Height, 24½ inches; width, 19¾ inches

(No. 56 in the collection of Mr. John Anderson, Jr.)

ALMOST every phase and event of Christ's character and life were pictured by the early masters, Raphael among the rest. He painted the Annunciation, the Adoration, the Nativity, the Infancy, "Pax Vobis," The Transfiguration, Bearing the Cross, The Crucifixion, The Pietà, The Entombment and the Resurrection. Was he likely to have omitted "Ecce Homo"?

About twenty paintings known to have been made by Raphael are recorded by his various biographers as lost. It is reasonable to suppose that a number have been lost that are not recorded.

The facts and assumptions from those facts, which follow, may throw light on the problem as to whether a correct or incorrect attribution has been made of this painting.

It has an old inscription on the back, reading as follows: "*Raphael Xantius. Ecce Homo. Originally painted on panel, and recently transported on (transferred to) canvas in Paris.*"

On the sleeve, over the left wrist, appears a signature, —XII, RAFFALO 1509 (or 1519). It bears every evidence of being as old as the picture itself, and is deeply imbedded in the paint.

Few of Raphael's paintings bear his signature, and those few appear in unexpected forms and strange places: In the "Fornarina," on the arm; in the Marriage of the Virgin, on the temple in the background; in St. George and the Dragon, on the trappings of the horse, etc.

The left side of the garment and the lower portion of the picture show signs of having been repainted, but the essential parts,—head, face and neck,—remain virtually untouched.

An inscription in old Greek is on the band encircling the neck. Translation is difficult, but it seems to commence with: "*In the beginning was the Word,*" etc.

The painting is suggestive of Raphael's work of 1509,

when he had removed to Rome and was engaged on his first great Vatican fresco, "La Disputa del Sacramento." It is well to compare the two Christs, bearing in mind that one is represented as the Man of Sorrows, and the other, Christ on the Throne, Triumphant. Notice the eyes, the hair, the inscriptions, and particularly the rays of light. The latter are of a kind peculiar to Raphael, and are found in a number of his best authenticated works, notably in the "Deliverance of St. Peter from Prison."

Inscriptions on the neck-bands similar to the one in this painting, will be found in the large Madonna belonging to Earl Cowper, at Panshanger; the Virgin and Child, with St. John;" the Vatican fresco, "Triumph of Religion," and in the "Madonna di Fuligno."

But beyond all this is the appeal made by the painting itself. It is the work of a great master, a painting of the sixteenth century, and the work of an Italian artist. By a process of elimination, it can be imputed only to Raphael, or his pupil and closest imitator, Lo Spagna. The garment suggests Lo Spagna, but the more important parts seem beyond his powers of portrayal. It has been suggested that the head and shoulders represent the work of Raphael's own brush, while the remainder was done by a pupil, probably Lo Spagna.

It is interesting to note that the former owner of this painting bears the unusual name of the Dutch painter of the seventeenth century who spent a large portion of his life in Rome, painting views of its ruins and other monuments of art. He made a painting of the interior of St. Peter's, at Rome.

From the collection of C. P. Rademacher, Esq., London, Eng.

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